Jean Harlow Makes Another Smashing Hit in "Bombshell," Opening Loew's, Toronto

CANADIAN MOVING PICTURE DIGEST

Vol. 25, No. 28 TORONTO 2, CANADA November 4th, 1933

5 BOX-OFFICE CHAMPIONS OUT OF 15
Leo leads all companies again in M. P. Herald's Survey of 1932-1933
M-G-M — 5
next company—4
next two companies—2
next two companies—1
"I'm so embarrassed!"
"Look Leo!"

"I HATE TO BRING THIS UP AGAIN"—

You'll think I haven't got a shred of modesty—But, honestly, haven't I the right to be proud!... At the end of every year, when all the shouting is over, and the cold, hard facts are on the books—Isn't it a thrill to find M-G-M on top **YEAR AFTER YEAR AFTER YEAR!**

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

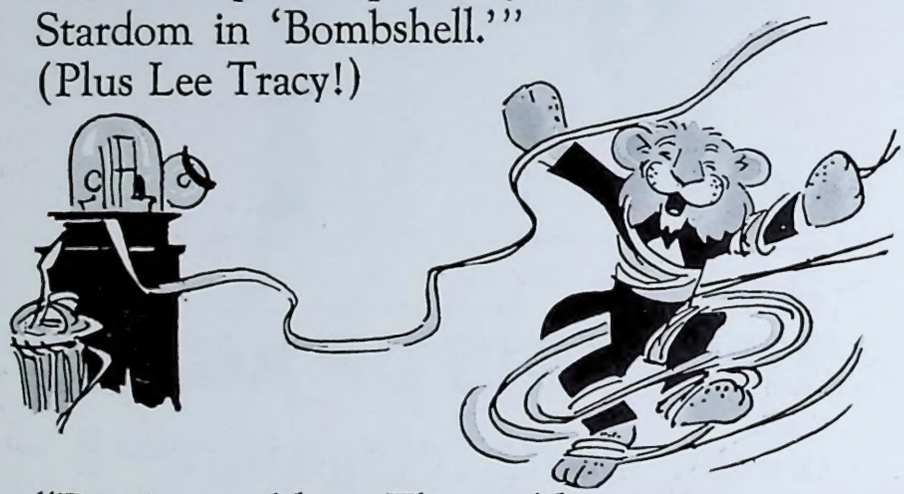
"Ticklish? You'll scream at Jack Pearl, Jimmy Durante in 'MEET THE BARON' (*early engagements Baltimore, Memphis, etc., terrific!*) —and watch for my new comedy team May Robson and Polly Moran!"

"I'm proud of 'DINNER AT 8'."

"Shoot the works! Jean Harlow leaps to Top Money Stardom in 'Bombshell.'" (Plus Lee Tracy!)

"Garbo's back! Oh boy!"

"I've made a picture called 'ESKIMO'. Another 'Trader Horn'"!!!



"Don't gamble! The public wants STARS! Dressler, Shearer, Davies, Harlow, Beery, the Barrymores, Helen Hayes, Montgomery—just part of M-G-M's big family."

"Receiving congratulations on 'HOLLYWOOD PARTY'."

THAT M-G-M LION

YOU'LL REMEMBER NOVEMBER! M-G-M MONTH OF HOLIDAY HITS! Joan Crawford & Clark Gable in "Dancing Lady." Ed Wynn in "The Chief." Marie Dressler & Lionel Barrymore in "Christopher Bean." "Prizefighter and the Lady" with Myrna Loy, Max Baer, Primo Carnera, Jack Dempsey. *It's a pleasure!*

Ralph Forbes and Adrienne Ames Star in Monogram Special "The Avenger," from the Novel by John Goodwin

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

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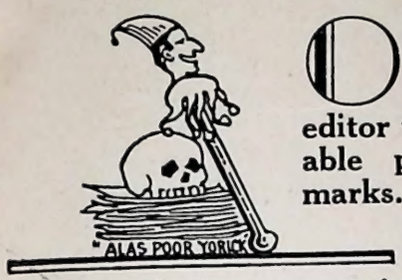
CREATING CONFIDENCE



ONE of our leading exhibitors in conversation with your editor talked about dependable product and trademarks. This exhibitor had a good word to say for several of the major producing companies, he was even converted to English pictures, talking as favorably of them today, as he talked unfavorably of English pictures in the past, but said this exhibitor, "All I have to do to get business is to hang out the Metro-Goldwyn-Mayer Banner and the public does the rest".

While it is true that the public knows that a Metro-Goldwyn-Mayer production means Entertainment, a real show, it occurs to your editor that letting a banner do your work for you is expecting too much from a banner; and that this exhibitor must be losing a great deal of additional business through his failure to capitalize on a trademark which has already sold itself to a world public through the Merit of Quality.

The better the picture the greater should be the effort to make it produce better results.

IT IS NOT AFTER THE BALL

YOU remember the old song, "After the Ball is Over, Etc", which ends with, "many the hearts that are breaking after the ball". Well, this last line is going to apply to exhibitors who miss the Motion Picture Ball, at the King Edward Hotel, Friday, November 10th, they are going to be filled with regrets. The committee in charge is a most representative one, all exchanges, producers and exhibitors having combined to make this the Motion Picture event of the season. One whole floor of the King Edward Hotel has been reserved and is at the service of the Industry's guests, which means that you can have plenty of space in which to "gambol on the green", to become as frisky as a lamb, and still be among your own people. There will be a floor show under the direction of Jack Arthur, one of the family, who always knows what exhibitors like when they are not buying a show, but looking at one, Romanelli's orchestra which has even been known to make a cork leg dance. Delicacies to whet the appetite, solid and liquid, and possessing a merit not limited to the quality of merely being "wet".

Remember the date, Friday, November the tenth, nine o'clock, Crystal Ballroom, King Edward Hotel. We'll all be there.

WHOSE AFRAID OF THE BIG BAD WOLF?

WHEN the screen announced "The Three Little Pigs" during the gala performance of the talking picture of "H.R.H. The Prince of Wales", there was a ripple of laughter and a generous amount of applause which welcomed the announcement, and each time the little pigs sang, "Whose Afraid of the Big Bad Wolf", the audience chuckled with delight and were almost inspired to sing this song with them. It was a real idea, these Disney creations, and many a man and woman being dragged down into a whirlpool of despondency through the Gloom of the Much-Talked About Depression, saved their sense of humour and regained their equilibrium by singing, "Whose Afraid of the Big Bad Wolf?" It is the best Gloom-Chaser we know of; and exhibitors have informed us that not only does it chase away Depression, but it has chased away the Big Bad Wolf from the theatre door of many houses. The United Artists certainly captured a Real Artist when Disney became one of their united producers.

RAY PRESENTS

RAY LEWIS

THE combination of the efforts of the National Council of Education and the Regal Films of Canada, succeeded in making the initial presentation of the Talking Picture of "H.R.H. The Prince of Wales" an event in Show Business in Toronto. The specially invited audience, with the personal appearance of Their Excellencies, Lord Bessborough and Lady Bessborough, together with the Government House Party, His Honour, Col. Herbert D. Bruce, Lieutenant-Governor of Ontario, and Mrs. Bruce, gave colour and distinction to the occasion.

Atmosphere plays a large part in the presentation of special features, that is why we have the pomp and circumstance, the glamour and pageantry of Royalty, on inspection, on Parade. that is why we have the chanting of church choirs, the deep-toned sonorous tones of the organ, the pealing of bells, the swinging of incense, the flame of candle-light, coloured windows, in the conduct of an atmosphere of religious services.

The most beautiful painting needs the most beautiful of settings; and that is why our Showmen endeavored to give their big silent pictures an elaborate atmospheric presentation, by way of a special setting, or prologue.

THE picture of "H.R.H. The Prince of Wales," with the Prince of Wales delivering a talk on social service, touching upon the needs, the necessity of rehabilitating those who have, over a long period, remained unemployed, had its special appeal because a special effort was made to capitalize on that which this picture had to offer.

Long before the presentation of the picture, the audience was receptive to its story, in fact they were ready to be entertained, they expected to be entertained. Such a mood provides at least the momentum of success, and if the picture can pick up this friendly attitude, which this picture unquestionably had created, you are certain to have a successful public reaction.

The story of "H.R.H. The Prince of Wales" takes the royal prince from the cradle to the present period. Presents him and Their Majesties, The King and Queen of England, and other members of the royal family at different periods in modern history. You travel with the Prince through many countries of the world, you witness with him the strange habits and customs of the strange people who make up the British Empire's subjects. You participate with the Prince in his many civic activities, you witness him at play, at rest, and in the business of functioning as a Prince of the British Empire. The picture abounds with interest. It is an excellent feature for Canadian theatres, but Showmen should remember to build up a programme around it; and to make a special effort to interest and attract an audience waiting to see just such a picture if you can only let them know that you have such an attraction to offer.

I OFTEN wonder if exhibitors think they are showmen when week after week they buy pictures and week after week they just present them with the same weak and weekly presentation policy.

If the picture happens to be a winner and can create its own publicity, which means its own patronage, then exhibitor enjoys the luck of good business, if the picture is indifferent the exhibitor grumbles at poor business, and at times the picture may be particularly good, but the exhibitor will still be inspired to grumble for business will not be good for no reason but this one, that the exhibitor has just exercised his usual amount of energy in presenting the show; and that week there has been competitive attractions.

There are so many conflicts in today's business of living, so many counter attractions, lack of money in circulation, so much despondency, that it is necessary for exhibitors to bestir themselves into a greater activity, a greater variety of activity in getting business. Showmen must invent new ideas for the same old show business. Pictures should be studied, so that the exhibitor may be in a position to capitalize on something in a picture which may prove a draw; and which the picture the week before did not offer.

Just buying pictures means "just business maybe" and no exhibitor can claim to be a Showman who simply buys his pictures, his publicity and tells his public, "take it or leave it". That exhibitor is a Showman who makes up his mind that his public must take it, through the gentle art of wheedling publicity, through the forceful personality of salesmanship.

IF exhibitors would only compare their position with that of other men in business, if they would stop to realize how lucky they are in this era of destructive forces, the disintegration of business, to have stayed in business, the thought would give them an inspiration and an added strength to add more "pep" to their efforts as exhibitors.

Recently in my talks with exhibitors, I have found them somewhat tired. Of course some of our exhibitors are getting older, they have been in the game of show

(Continued on page 9)

M-G-M has 13 Productions Being Made, Establishing New Peak

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20 - OUTSTAND

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"THE SWEETHEART OF SIGMA CHI"

A knockout college romance based on the Famous Song.
A rollicking, riotous medley of thrills, music and song, with

BUSTER CRABBE
MARY CARLISLE
CHARLES STARRETT

Played by the

SURE FIRE B

IN P

"KING KELLY" a musical proc
"MYSTERY LINER" a story
"WOMAN'S MAN" from

EMPIRE FI

St. John - Montreal - Toronto

ICEMENT

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Brightest Stars

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t. John's famous story,
"Great God Fourflush"

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Judgment Reserved on Merritt Appeal

The Court of Appeal at Osgoode Hall reserved judgment in the appeal of Harmon C Merritt, Windsor exhibitor, from his conviction arising out of the death of Miss Kay Armstrong who was killed in an automobile accident last August, near Maidstone.

W. N. Tilley, acting for the appellant, maintained that the trial judge, Mr. Justice Kerwin, should have asked the jury in his charge whether the tail-light on the car ahead was lighted. Merritt was charged with manslaughter. A jury found him guilty of criminal negligence and he was sentenced to eight months in the Guelph Reformatory.

Ray Presents

(Continued from page 4)

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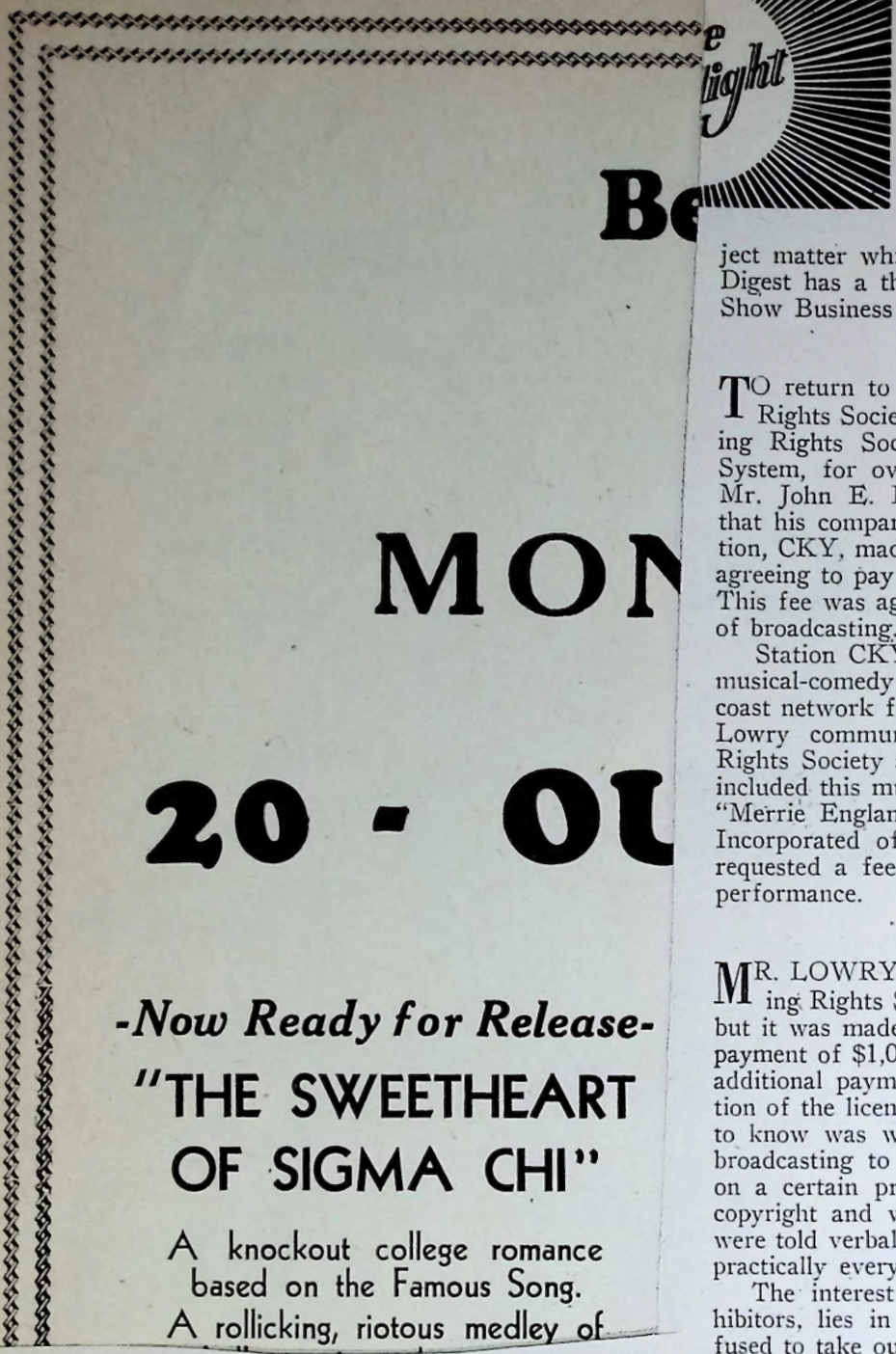
If you ever took a trip to New York and spent a day and evening with Roxy (Rothapfel), you would realize that after you buy your pictures, the business of being a showman begins; and although this business is selling Entertainment, it means going to work for you.

MONOGRAM has been ready to do business and has been doing business with Canadian exhibitors for some time. Empire has been following that policy also, but now you have a combination set-up, Monogram and Empire Films, which indicates that Mongram being one of the leading Independent producers, links up its forces with the Empire Films, which is not only releasing a series of British Films, but several Independent trademarks for which Empire has been securing an ever-increasing volume of business.

The producers of Monogram started off with the right idea, good story-material, well-known story-material, excellent directors and an all-around good cast of players. As Monogram readily obtained markets, in the United States, Great Britain,, and the Dominions of the British Empire, in addition to trade in foreign countries.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20 - OU
-Now Ready for Release-
"THE SWEETHEART OF SIGMA CHI"
A knockout college romance based on the Famous Song.
A rollicking, riotous medley of

EXHIBITORS are writing The Digest for copies of the issue of October 21st in which there was a report of the controversy between Mr. John E. Lowry, commissioner of Manitoba telephones and the Canadian Performing Rights Society. We regret that all available copies of this issue have been mailed out; and that it is impossible for The Digest to forward extra copies. If exhibitors will look through their files they will find this copy with the special article on page 6. If there is any exhibitor in Canada who is not on the mailing list of The Digest, please write our office at 259 Spadina Ave., Toronto. Our mailing list covers every exhibitor in the Dominion, but it may be that some theatres are not on the list owing to the fact that exhibitors have sold their theatre, or re-leased their theatre to another exhibitor instructing us to mail The Digest to a private address. Keep us informed if you do not get The Digest, for no exhibitor can afford to miss his weekly copy, and still be in Show Business in Canada. The Digest is the newspaper of Show Business in Canada, not a press-clipping sheet. We print news and talk about it, giving our readers not merely the news but an opinion on the subject matter which this news contains, which means The Digest has a thinking capacity, it has ideas, it practices Show Business as well as being in Show Business.

* * * *

TO return to the subject of the Canadian Performing Rights Society, it appears that The Canadian Performing Rights Society was after the Manitoba Telephone System, for over a period of four years, according to Mr. John E. Lowry, commissioner of telephones, and that his company, acting on behalf of the Manitoba station, CKY, made a contract with the Performing Society agreeing to pay $3,000 for a Performing Rights License. This fee was agreed upon as yearly fee for the privilege of broadcasting.

Station CKY desired to broadcast excerpts from the musical-comedy show, "Merrie England" in a coast-to-coast network for the Canadian Radio Commission. Mr. Lowry communicated with the Canadian Performing Rights Society as to whether the rights of this company included this music, and was informed, it is alleged, that "Merrie England" was the property of Chappel-Harms Incorporated of New York, the latter company which requested a fee of $100 for a broadcast privilege, each performance.

* * * *

MR. LOWRY'S contract with The Canadian Performing Rights Society was taken out in March 8th, 1933, but it was made retroactive as of January 1st, 1933. A payment of $1,000 was made on account and later on an additional payment of $750. Referring to the cancellation of the license, Mr. Lowry said that what he wanted to know was what the license was for, if it restricted broadcasting to certain music. "When we tried to put on a certain production we find someone else has the copyright and we are asked for another fee, when we were told verbally that the license of $3,000 would cover practically everything".

The interest in this situation, as it appeals to exhibitors, lies in the fact that the Manitoba station refused to take out a license for a period of four years, it finally took out this license, paid $1,750 on account of same and then cancelled its license because the license did not give the Manitoba station the performing rights which it thought it was paying for. The same situation presents itself to exhibitors. There is much to be desired in the alleged claims of the Canadian Performing Rights Society, whose demands and threats have always been looked upon with disfavor by the Canadian Moving Picture Digest, who saw just such a situation as the one experienced by the Manitoba Telephone, and other situations equally as hazardous upon the horizon of Show Business here, in respect to performing rights licenses.

One of the most objectionable features about the whole license business is that the Performing Right Society in its questionnaire is not only attempting to mind its own business but to mind yours. It asks for private information which the Government has not asked for.

The Digest has never reconciled itself to the idea of exhibitors buying pictures said to be copyrighted by Producing and Distributing companies, when the companies apparently have no reproducing or selling rights to give

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24 Prominent Sigma Chis in Support of Well-known Cast in Monogram Musical Special "The Sweetheart of Sigma Chi"

St. Denis Theatre, Montreal, Re-opens with R C A High Fidelity

The RCA High Fidelity Reproducing Equipment was announced with the re-opening of the remodelled St. Denis Theatre, Montreal.

The theatre opened to packed business and this business continued to prevail. The manager of the St. Denis Theatre reports, "I have the pleasure to inform you that the St. Denis Theatre is the rendezvous of the French Canadians, as since its sound is the best, there is no better place for entertainment."

Mr. W. E. Laduke is in receipt of a communication from C. Lalumiere of the Campagnie France Film, who reports that since the installation of High Fidelity at the Cinema de Paris, "We have realized that a large increase in our receipts has been maintained during the summer season which proves that during the good season this item will increase."

There is a rather interesting slogan which the RCA Sound Equipments Limited are utilizing and which has a showmanship flavour, "Good Pictures Bring Them In, But Good Sound Reproduction Brings Them Back".

Commonwealth Productions Filming First Picture

The Victoria company, namely The Commonwealth Productions Ltd., got into real picture production action with the shooting of logging scenes at Youbou. The party which left by automobile for the up-island location included Kenneth J. Bishop, the producer; Robert Hill, director; William Beckway, cameraman, and Harry Rosenbaum, sound expert.

After the shooting of the logging scenes, the company returns to Victoria for work in the Willows Studios.

"The Crimson West" is the first of the productions now actually being produced by this new Canadian producing company, whose efforts will be watched with keen interest all over Canada.

L. C. Straw Goes to Port Arthur

(Special to Digest from Winnipeg)

L. C. Straw has been appointed manager of the Colonial Theatre at Port Arthur, Ont., to suceed A. K. Graburn. Formerly manager of the Colonial Theatre six years ago, Mr. Straw since leaving Port Arthur has been twice manager of the Capital Theatre in Winnipeg. He also was manager of the Capitol Theatre at Regina for a while and in Calgary was manager of the Palace Theatre.

Davis for RKO Capitol, Winnipeg

Walter F. Davis, who October 28 took charge of the RKO Capitol Theatre in Winnipeg, succeeding Charlie Straw, who goes to the Colonial Theatre, Port Arthur; has for about twelve months been managing the Uptown theatre for the Allied Amusements, Limited, Winnipeg. During his association with Winnipeg, Mr. Davis has held managerial positions at the Capitol and Metropolitan Theatres.

Beverley Baxter, well-known Canadian journalist, who created a name for himself in the British newspaper field, is going into the executive department of a British producing company.

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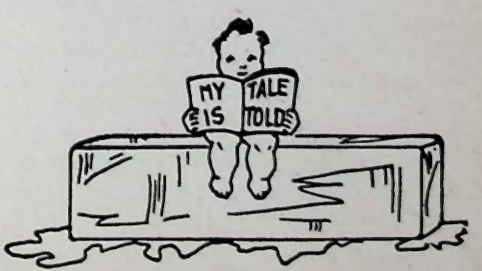

400,000 Admirers Marie Dressler Join in a Birthday Tribute to the Queen of the Screen

Observations

(Continued from page 8)

exhibitors with the material which they rent to exhibitors for public exhibition.. There is nothing to stop every unit, from the author to the cameraman from getting a license fee for his contribution to the picture as well as the song-writer and musical composer, unless the producer buys outright from the author. It appears that with musical compositions the producers only secure a recording copyright from the music-writer, etc. This is an absurd and unbusinesslike arrangement.

Incidentally, the "Tune detective" has repeatedly revealed how much music and rhythm is stolen, one song from the other, even tracing this musical thievery back to the days of Beethoven, Wagner, Lizt, Schubert, Chopin, etc., etc., into the Russian school and into the realm of the folk-songs of all nations. Intentionally, or accidentally, or following the rule that "great minds run in the same channel", composers have caught the same music from perhaps the "song of the spheres", perhaps from mental waves of music sent out upon the etheric mirror of life, perhaps from each other in a more concrete form. Even those who have never studied music, need not employ a "tune detective" to discover the building-up process of our modern music, the new song containing two, three, or four bars from several compositions, all thrown together in a harmonious or discordant whole.

The statement which Mr. Justice Ewing made in February of 1933, is interesting, namely, "a copyright lasts during the life of an author and fifty years after his death". Justice Ewing further said, "All the old music is not subject to copyright being in what is called the public domain, which means that it cannot be copyrighted and that anyone is free to use it."

If we might be permitted to suggest, the Musical Protective Society might get a list prepared of all the songs and compositions used in pictures for a season; and set its "tune detective" specially engaged for this purpose on the job of finding out what copyrights are involved. The "tune detective" could function in respect to orchestral selections also; and if the exhibitors paid a small fee for such service, it might be the means of saving the Industry and themselves individually thousands of dollars; the expense of such a department would be a very small percentage of the costs of compulsory licenses.

Ottawa Theatres Change Policy

Clarence Robson, Eastern Division Manager of Famous Players Canadian Corp., announces some important changes in the three theatres of the company in Ottawa, the RKO Capitol, the Regent, and Imperial.

Ray Tubman, Manager of The Capitol for the past three years remains at The Capitol. Howard Knevels, former manager of The Imperial, Toronto, and later connected with the management of the Capitol in Montreal, assumes the management of the Regent, while Tom McCoy, recently manager of the Regent, takes charge of the Imperial under the supervision of Mr. Tubman.

Kenneth Smith, who was manager of the Imperial, becomes assistant to Mr. Tubman at the RKO Capitol.

Port Arthur News Pays Tribute to Art Graburn, Colonial Manager

The Port Arthur News pays special tribute in a half-column article and photograph of Art Braburn, who concluded his management of the Colonial Theatre, being transferred to Trail, B.C. This newspaper strikes a note which we have editorially sounded in this week's Digest, when it states, "a famous impresario once made the statement that the secret of successful promotion, as applied to the business of entertaining the public was to develop a sense of sympathetic participation with the public in its various interests of every day life. This is a lesson which was apparently learned early in life by Art Graburn, manager of the Colonial Theatre. It was common knowledge in Port Arthur that whenever there was some public enterprise in need of organization and promotion, Art Graburn could be depended upon for assistance.

"In several associations of this nature during the past few years Mr. Graburn has rendered valuable service. He made himself not only a good entertainer but a worthwhile citizen and there is no doubt that in the coming years, as he continues to make appearance in various communities through his associations with one of the country's foremost theatrical organizations, he will render services comparable to those of his last few years in Port Arthur."

"Oliver Twist" Popular In Many Countries

The foreign representatives of Monogram Pictures Corporation, Ritchey Export Corporation, reports that thirty countries have already contracted for the talking picture version of "Oliver Twist". The countries include Belgium, Central America, Czecho-Slovakia, Denmark, British Malay, Dutch East Indies, Egypt, Syria, Palestine, Finland, France, Holland, Hungary, India, Italy, Japan, Jugoslavia, Norway, Phillipine Islands, Poland, Porto Rico, Roumania, Santa Domingo, Haiti, Spain, Portugal, South Africa, Sweden, Switzerland and the United Kingdom.

The picture has been dubbed into French and Spanish and the German talking version will be in work shortly.

In the neighborhood of ten additional nations are expected to close negotiations for "Oliver Twist" within the next two or three months.

Editor Takes Theatre

A. E. Gillespie, editor of the Brewster Herald, and Roy H. Plemons, manager of the Brewster Theatre, Oroville, B.C., have taken over the lease of the Liberty Theatre, which opened recently. Shows are presented Saturday and Sunday, with the possibility of a Sunday matinee at a future date. New Sound equipment has been installed. The lease is to run for three years.

Canadian Film to Play Victoria

"The Crimson West", produced by the Commonwealth Productions Limited, will have its premiere showing at the Capitol, Victoria, December 1st, according to an announcement by the manager of The Capitol, Mr. Kenneth J. Bishop.

"F P I" Making Hit Across Canada for Empire Films